



# A GUIDE TO TALKAD

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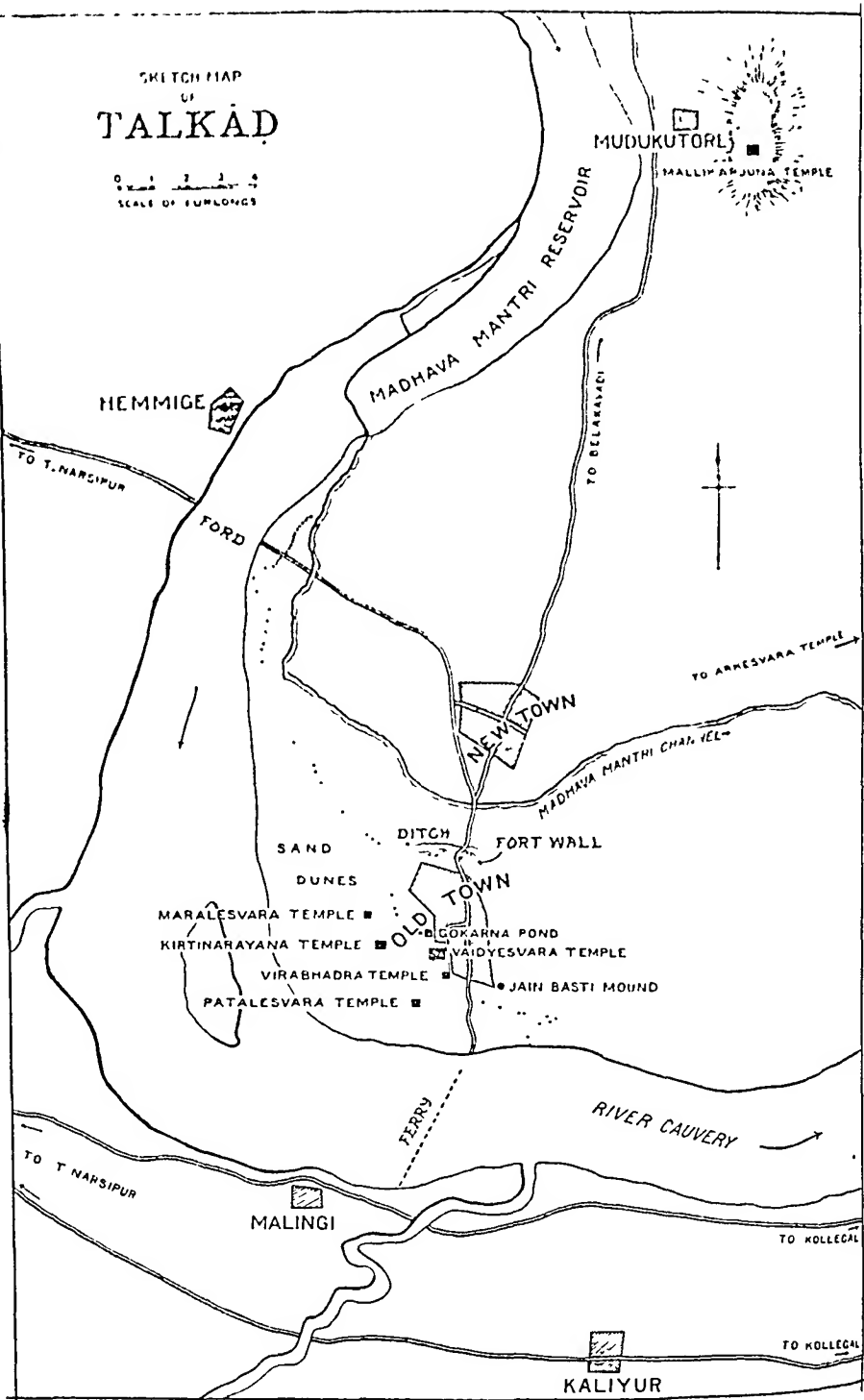






SKETCH MAP  
OF  
TALKAD

0 1 2 3 4  
SCALE OF FURLONGS



# GUIDE TO TALKAD.

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Talkād in the Tirumakūḍlu-Narsipur Taluk of the Mysore District is a town of great antiquity.

Situation.

(Pl. I). It is situated in  $12^{\circ}11'$  N. Lat. and  $77^{\circ}2'$  E. Long., on the left bank of the

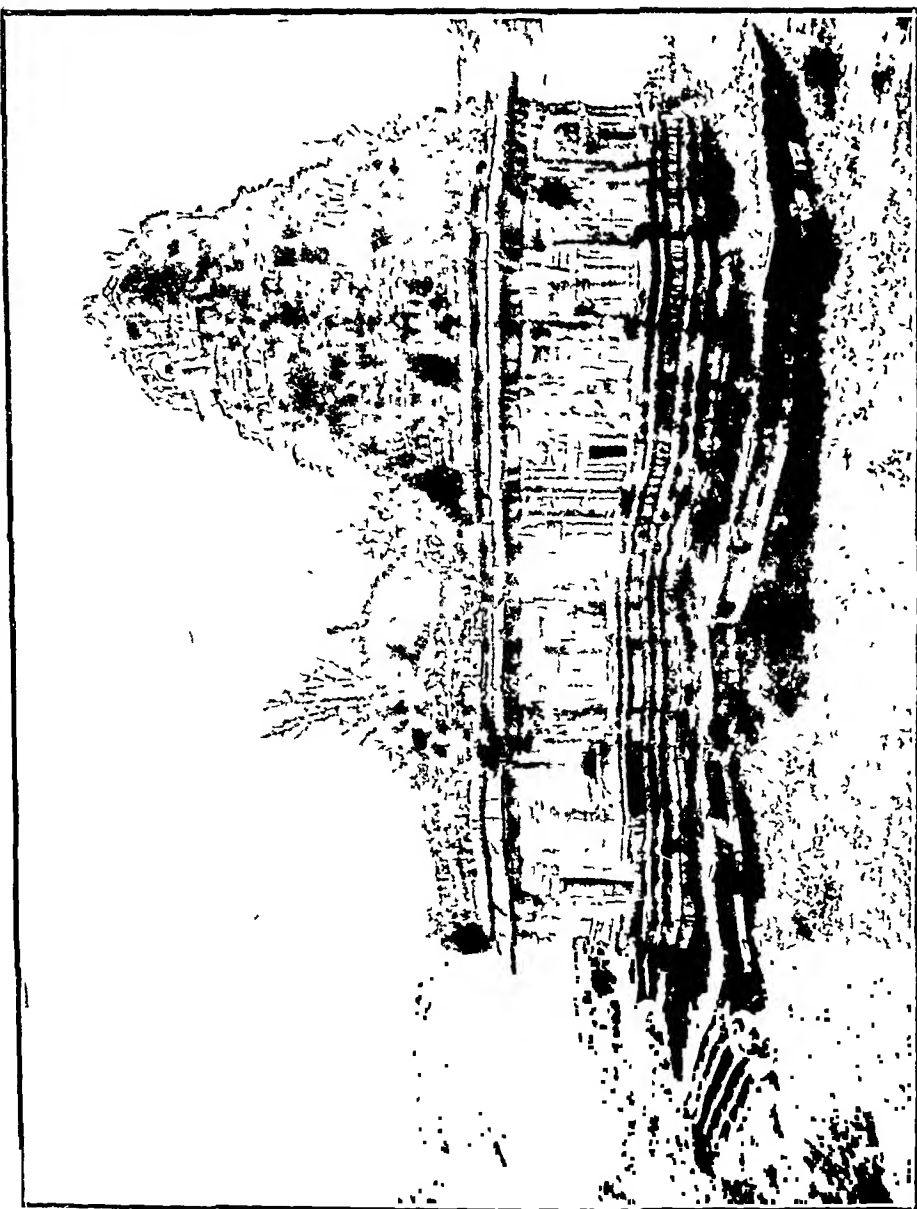
Kāvērī river, about fifty miles from Maddūr, twenty from Śivasamudram and twenty-eight to the south-east of Mysore. (Pl. XII). Though a generation ago it was, according to Rev. A. M. Tabārd, a place 'out of the ordinary tourist's beat,' the construction, in recent years, of a bridge across the Kāvērī near Sōsale has made it possible for the visitors to have the beautiful prospect of this interesting place situated picturesquely in the immediate vicinity of a sharp bend of the Kāvērī eastwards from a southerly course. Nevertheless the place which was the proud capital of a by-gone powerful kingdom is now rendered weird by the wide expanse of the sand dunes which stretch for over a mile in length, burying beneath them more than a score of monuments of ancient glory. The plantation of casuarina trees has, however, effectively checked the advance of sand which in former years used to be at the rate of ten to twelve feet per year.

The site of the ancient capital was very extensive. During the twelfth century A.D. it is known to have comprised seven towns and five maḥas, among which were Vijayāpur; Muḍukadore and Māliṅgi or Jananāthapura. The invasion of the dunes has been extensive particularly during the last four

hundred years and at some places they have risen to a height of about sixty feet. A good part of the old metropolis has thus been covered up by sand hills. The formation of the dunes themselves has been due very probably to the deforestation of the river bank and the construction of the reservoir by Mādhavamantri in about 1346 A. D. The sand collected on the river bank has been carried by the south-west monsoon and deposited on the town. The remains of the old fort wall and ditch can be seen a little to the south of the Mādhavamantri channel and immediately to the west of the road leading from the new town.

The mythological origin of the town is related in the Skanda-Purāṇa where two Kirāta brothers Tala and Kāḍa are said to have given their names to this place. Sōmadatta was a certain sage of Kāśī, who prayed to Śiva for *mokṣa*. He was directed to go to the Siddhāranya-kshētra (another name for Talkād). On his way he was killed along with his disciples by wild elephants near the Vindhya range. Since, however, the last thoughts of the party were on elephants, all of them were reborn as elephants themselves and in that form proceeded to the Siddhāranya-kshētra where, by now, Śiva had arrived with Manikarnikā and taken the form of a liṅga at the foot of a Sālmali tree. The elephants bathed in the Gōkarna-tīrtha (Manikarnikā) daily and threw the lotuses that grew in the pond towards the Sālmali tree. The two Kirāta brothers Tala and Kāḍa, in their curiosity at the sight, struck at the tree with their axe to ascertain what was contained beneath it. But when they discovered the liṅga and a stream of blood issuing forth from it, they were taken by fear. A heavenly voice, however, bade them dress the wound with the juice of the Sālmali leaves and fruits. They obeyed and the flow of the blood

Mythology.





ceased, while the blood that had flown erstwhile was changed to milk. They were directed to drink it and thus became instantly the members of the Pramatha-gaṇa. The elephants too did likewise and were transported to Kailāsa. These circumstances are said to have given the place the names of Talakāḍ on the one hand and Gajāranyakshētra on the other. But the name Talkāḍ literally means 'jungle.' The Sanskrit form of the name, *viz.*, Talavanapura is found in an inscription of the Gaṅga king Harivarma (C.500).

'As the God treated himself for the wound caused by the hunters, he became known as  
The Panchalingas. Vaidyēśvara. The same god manifested himself as Arkēśvara on the bank of the Uttara-vāhinī (flowing northward) Kāvērī and was worshipped by the Sun; as Vāsukīśvara or Pātālēśvara on the bank of the Pūrva-vāhinī (flowing eastward) Kāvērī and was worshipped by Vāsuki, the king of serpents; as Saikatēśvara or Maraḷēśvara on the bank of the Dakṣiṇa-vāhinī (flowing southward) Kāvērī and was worshipped by Brahma; and as Mallikārjuna on Sōmagiri or Muḍukadore-beṭṭa on the banks of the Paśchima-vāhinī (flowing westward) Kāvērī and was worshipped by Kāmadhēnu or the Cow of Plenty. These five liṅgas represent the five faces of Śiva. Their positions are given thus: Arkēśvara in the east, Pātālēśvara in the south, Maraḷēśvara in the west, Mallikārjuna in the north and Vaidyēśvara in the middle.'

The place is considered so holy by the Hindus that Rāma  
in the Treta Age, is himself said to have  
Panchalinga Dar- stayed here for some time on his way to  
sana. Laṅka. The day on which the Pañcha-  
liṅga-darśana, *i.e.*, a visit to the five  
liṅgas confers the highest merit is the new moon-day of the  
month of Kārtika (November-December) which must be a

Monday, the sun being in the scorio. Such an astronomical combination occurs so rarely that the intervals between the visits variously range from four to as many as fourteen years. Custom prescribes in what manner the visit to the liṅgas is to be made. The visitor should at the outset bathe in the Gōkarṇa-tīrtha and without removing his wet garments should, after paying obeisance first at the shrines of Gōkarṇēśvara and Chaṇḍikādēvī, proceed to the temple of Vaidyēśvara to pay his respects and seek the God's permission to visit the other four liṅgas. He should then bathe again at the different courses of the Kāvērī in this order: northern, eastern, southern and western, and respectively visit, one by one, the other liṅgas, Arkēśvara, Pātālēśvara, Maraḷēśvara and Mallikājuna, duly reporting to the god Vaidyēśvara at each stage. Finally he may pay obeisance at the temple of Kīrtinārāyaṇa. His complete round of the darśana must be made in one day. The total distance thus covered up by him would be about 18 miles.

The early history of Talkād is the history of the Gaṅgas.

History.

But Gaṅga inscriptions in Talkād itself are very few. It is most likely that many of them lie buried under the sand. So are

perhaps the Gaṅga monuments also, of which several may have been Jain Bastis. The earliest authentic record which men-

Gaṅga.

tions that the Gaṅga king Harivarma was residing in this city of the Karnāḷa-dēśa seems to belong to about 500 A.D.

(Ind. Ant. VIII, p. 212). The record of Śrīpurusha Gaṅga (Ep. Carn. Vol. III, Tn. 1) which is said to have been found in the backyard of Chikkiengar's house belongs to the king's first regnal year, possibly 726 A.D., at which time, however, the council of 'twenty-five' of Talkād seems to have been a powerful political body, whatever may have been the royal







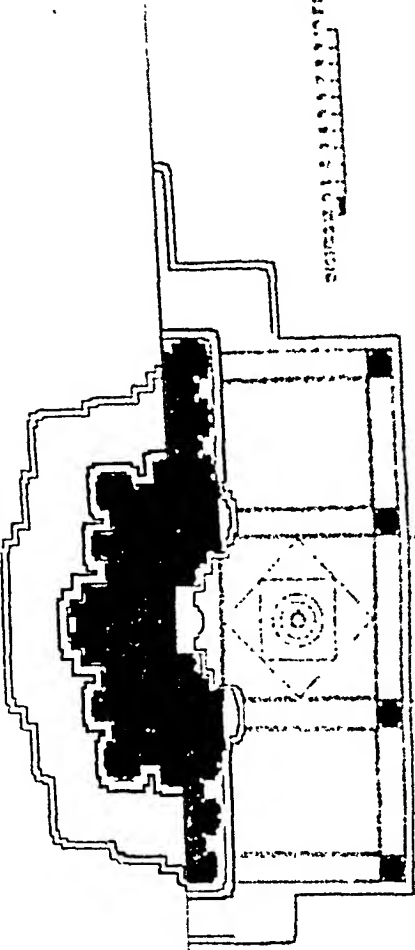
absolutism. The Gaṅgas appear to have held sway over Talkād for about 500 years and to have become, during the latter part of the period, subject to the authority of the Rāshtrakūṭas.

At the close of the 10th century the Chōlas captured Talkād from them. Permānaḍi Gaṅgarāja Chola. was conquered by Rājendra Chōla. The Chōlas exercised their power for over a century until in 1116 A.D. they were, in turn, dispossessed by the Hoysaḷas through the efforts of a scion of the Gaṅgas, Gaṅgarāja by name. The Chōlas gave the place the name of Rājarājapura which continued to be mentioned even in the Hoysaḷa inscriptions of the 14th century. During the Chōla period Talkād, Talekād or Talaikkād, seems to have prospered and several temples appear to have been built. The latter were dedicated both to Śiva and to Viṣṇu. Unfortunately, however, the original Rājarājēśvara and Vaikuṇṭha-Nārāyaṇa temples which must have certainly belonged to this period are no longer in existence. The Rājarājēśvara temple may have been covered by the sand. But the Vaikuṇṭha-Nārāyaṇa temple which contained inscriptions of Kulottuṅga Chōla and Rājādhirājadēva was dismantled and rebuilt about a generation ago near the hospital and its image was installed in the new temple. The Maraḷēśvara and Pātālēśvara temples as also the name of Vaidyēśvara suggest Gaṅga and Chōla connections. In Māliṅgi (Jananāthapura) the Śrīvaiṣṇava temple of Janārḍana is older than the days of Rāmānujāchārya and was endowed by Kundavve, the elder sister of the Chōla king, Rājarāja. The Chōlas had established a governor at the place. At the time Talkād was conquered by the Hoysaḷas, Adiyama was the Chōla governor under Vikrama Chōla.

Vishṇuvardhana Hoysala drove the Chōlas out of Mysore in 1116 A. D. and assumed the title of Hoysala. 'Talakāḍu-Gonḍa.' He and his successors were in possession of the place down to the middle of the 14th century. Talkāḍ appears to have reached its hey-day during this period, for, as already stated, it came to be composed of seven towns and five maṭhas and was the southern capital of the Hoysalas. During the time of Vīra-Ballāla III his minister Perumāla Daṇḍyaka established a school at Māliṅgi on the opposite bank of the river and endowed it with lands and villages. The Hoysala emperors, too, endowed the Vishṇu and Śiva temples. Vishṇuvardhana built the Kīrṭinārāyaṇa temple in 1117 A. D., while his successors enriched it with various gifts.

The Vijayanagar sovereigns came to possess the place in the latter part of the 14th century. Their feudatories who are known to have belonged to the line of Sōma-Rāja governed the place till about 1634 A. D. There are several inscriptions of the Vijayanagar period which show that the rulers continued to make donations to the temples at the place. Mādhava-mantri, the famous early Vijayanagar officer was a native of Talkāḍ. He constructed the Mādhavamantri-aṇecut and possibly also got the present Vaidyēśvara temple erected over the old Chōla liṅga.

In 1610 Tirumala Rāja was the representative of the Vijayanagar family at Seringapatam. From the accounts of the Chikkadēvarāja-Vaṁśāvali it would appear that he and Rāja Voḍeyar of Mysore were not on amicable terms. The latter, however, had the support of Venkaṭapati-rāya, the Emperor of Vijayanagar who ruled from Penukoṇḍa. Tirumalarāja, the Viceroy, was alarmed at the growth of the power



VAIDYĒŚVARA TEMPLE  
TALIKAD  
(P. 13.)

SCHEMATIC DRAWING





and territory of Rāja Voḍeyar. Though the Annals of the Mysore Royal Family state that Tirumalarāya who was now afflicted with an incurable disease himself made over the government of Śrīraṅgaṭṭa to Rāja Voḍeyar, yet their mutual relations suggest that Tirumala Rāya might have been forced to flee from Śrīraṅgaṭṭa to Talkāḍ leaving his family behind.

An inscription (Ep. Car. III, Tn. 62) records that Rāja Voḍeyar received Śrīraṅgaṭṭa as a grant from Venkaṭapati Rāya in 1612, though it would seem that the formal sanction of the emperor was thus obtained in respect of what the Mysore king actually conquered. Alamelamma or Rangamma, wife of Tirumalarāya followed her husband to Māliṅgi. She had the custody of certain jewels which she used to send to the temple twice a week for the decoration of the goddess. It is said that Rāja Voḍeyar tried to secure the custody of the jewels permanently from her but that she, in anger, drowned herself in the river after pronouncing a curse. There is a custom in the royal family to observe a ceremony on the 9th day of the Dasara in memory of this lady, which suggests that Rāja Voḍeyar who instituted this ceremony should have felt great grief over this tragedy. Talkāḍ has remained in the possession of the Mysore kings ever since. Several inscriptions of this dynasty have been found at the place and they are records of the various donations given by them to the Viṣṇu and Śiva temples.

More than thirty temples appear to have once existed in Talkāḍ. Among these the Vaikuṇṭha Nārāyaṇa temple is no longer in existence, while the Rājarājēśvara temple like several others may yet lie buried in the sand. In recent years

The Temples.

the Ānandēśvara and Gaurīśaṅkara temples were unearthed. Of these the former is said to have been built by one Chidānandasvāmi who was a contemporary of Hyder. There is a story that once he crossed the Kāvērī river in full floods seating himself on a plantain leaf and that Hyder who witnessed the miracle made a grant to the temple built by him. The Gaurīśaṅkara temple was built during the time of Chikkadēvarāja Vodeyar. The Vaidyēśvara, Pātālēśvara and Maraḷēśvara temples enshrine three of the Pañchaliṅgas while the Arkēśvara temple at Vijayāpur and that of Mallikārjuna at Muḍukadore enshrine the remaining two. Of these the Vaidyēśvara temple is the most imposing, while the Kīrtinārāyaṇa temple is historically the most important.

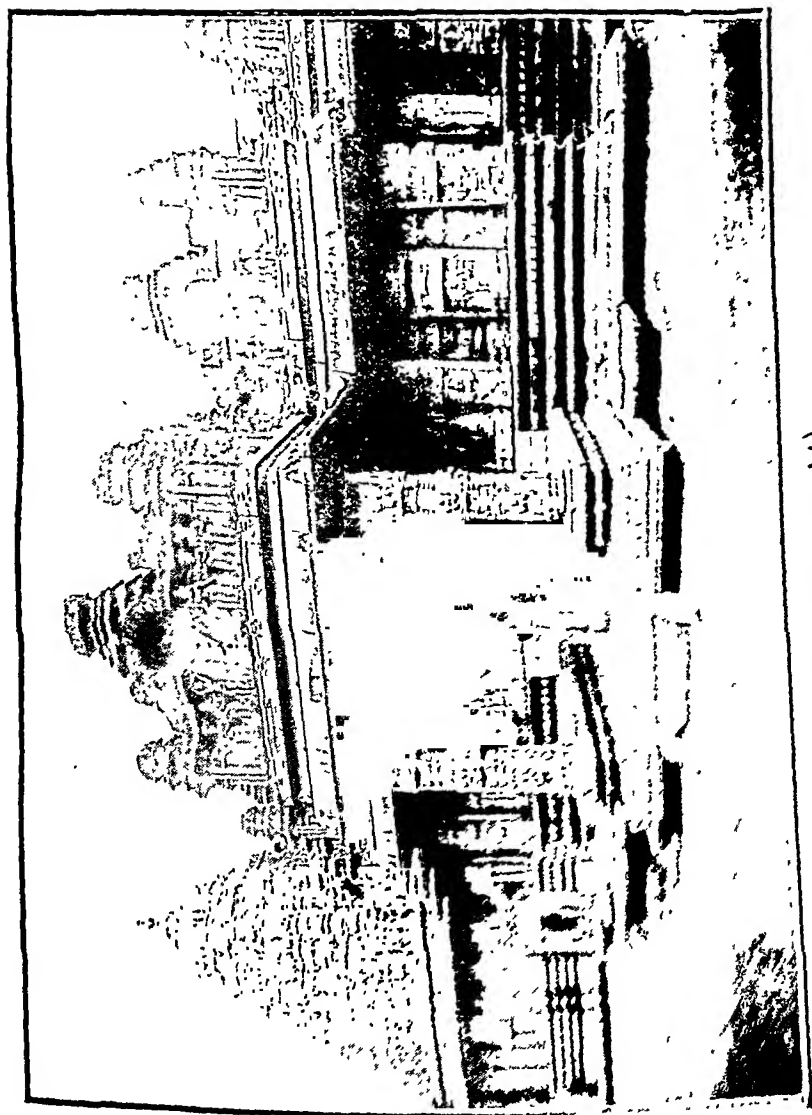
## THE KIRTINARAYANA TEMPLE.

(Pl. II.)

After excavating the sand for several days, the late Mr. R. Narasimbachar discovered a long Tamil inscription of 1173 A.D. on the south-east cornice of the temple and running from the south to the north doorway. This inscription states definitely that the temple was built in 1117 A.D. by Viṣṇuvardhana Hoysala who is known to have consecrated several temples for Viṣṇu in various parts of his realm, of which the Kēśava or Vijayanārāyaṇa temple at Bēlūr, the Nārāyaṇa temple at Tonnūr and the Kīrtinārāyaṇa temple at Talkād bear his inscriptions.

The original temple consisted of a garbhagriha, an open sukhanāsi and a navaraṅga pavilion open on three sides. Above the vimāna there

VAIDYESVARA TEMPLE.



South view of temple.





appears to have been a large brick tower probably identical with the one now existing.

Many grants are engraved on the outer cornices and on the pillars and walls of the navaraṅga. One of them records the presentation of a golden image of Lakshmī. Another mentions the existence of a shrine for the junior goddess on the north-west of the temple. The brick walls on the north-east of the navaraṅga are structures of the late Vijayanagar or early Mysore days and possibly were put up as bulwarks against the onrush of sand which had already begun to invade the temple of the junior Dēvī. Her image was later installed in a chamber at the southern end of the navaraṅga of the main temple.

General Description,	The temple of Kīrtinārāyaṇa which is the only structure belonging to the Hoysala style in the place is yet unlike the great Hoysala temples in having been built of granite and bricks. Soapstone is used only for the four round pillars of the navaraṅga and for the image. The platform which has ornamented cornices follows the contour of the temple. (Pl. III.) For each of the three original doorways of the navaraṅga there were on the platform two supporting towers which have now disappeared, excepting only the bases of two of them outside the north door.
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Outer view,	The cornices of the basement are ornamented with trapezoid and latin-cross-shaped mouldings as at Bēlūr. Above the basement are the usual slanting railings in front; but the row of turrets intended for their ornamentations is only carved in outline as are also the pilasters above them. The panels contain rough flowers instead of the usual mythological sculptures. There are no sculptures on the outer granite wall
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running around the west half of the temple. The spaces between the indented square-shaped pilasters are ornamented, however, with rows of turrets of different sizes. The smaller turrets are generally under *tōraṇas* which are mostly of the *serpentine type and surmounted by simhalalāṭas*. The brick parapet above the eaves is made up of the flattish type of bricks and ornamented by turrets with square-shaped or boat-shaped *śikharas*. The tower is also a brick structure, large and heavy. It is squaroid in shape and resembles more or less the Dravidian towers of the period. Possibly it is the original Hoysala structure.

The *navaraṅga* which is a moderately sized hall has stone benches on its north-eastern and south-eastern sides extending to the north and south doorways respectively. It had originally the usual nine *aṅkaṇas* plus the four doorway *aṅkaṇas* and was generously conceived in height and width as at Bēlūr. But its western doorway *aṅkaṇa* has been converted into the *sukhanāsi*, while the southern one into the *Lakshmī shrine*.

The four central pillars are lathe-turned objects of the classical Hoysala type. The other pillars are of various shapes like the eight-pointed star, sixteen-pointed with shallow fluting, the octagon and the indented square. A peculiar feature of the temple is that the beams which are all ornamented with either scroll work or rows of animals or bead work are supported by additional pillars on the inside of the doorway *aṅkaṇas* so that the hall has ten more pillars than it should ordinarily have.

The ceilings which are made up of heavy granite slabs are either flat or carved out into shallow domes with little figure sculpture. Only



2. KANNAPPA NAYANAR (p. 15).



1. SANKARACHARYA (p. 15).



a few of them are artistically executed with interesting designs like the creeper scrolls, the lotuses, elephants and lions and dancers and ṛishbis.

Inside the navaraṅga are kept the images of Nammālvār, Vēdānta Dēśika, etc. They are all of the Vijayanagar period, as is also the image of Lakshmī in the north aṅkaṇa.

While the sukhanaṣi doorway is a later insertion with a 17th century stucco group of Anantaśayana above the lintel, the garbhagriha doorway imitates, though with a shallow cornice, the features of the Bēlūr garbhagriha doorway.

The main image of Kīrtinārāyaṇa which is about 10' high stands in *samabhaṅga* holding in its four hands śankha, padma, gaḍā and chakra. The ten avatārs of Viṣṇu appear on the prabhāvali. Though the image is classical, its face is fatter and more chubby than the Bēlūr images. It has an imposing appearance with its head slightly inclined to the left which might be due to the sinking of the ground below the pīṭha.

A high compound wall of flattish bricks and another of rough stones above the level of the parapet were probably put up in the 17th century as barriers against the advancing sand. There appear to have been shrines for the senior and junior goddesses on the north-west and south-west of the main temple. Traces of the brick structures are yet visible. A ruined maṇṭapa and a stone br̥ṇḍāvana with the image of Nārāyaṇa stand to the north-east of the temple. The mahādvāra or *upparige* of the temple had been revealed

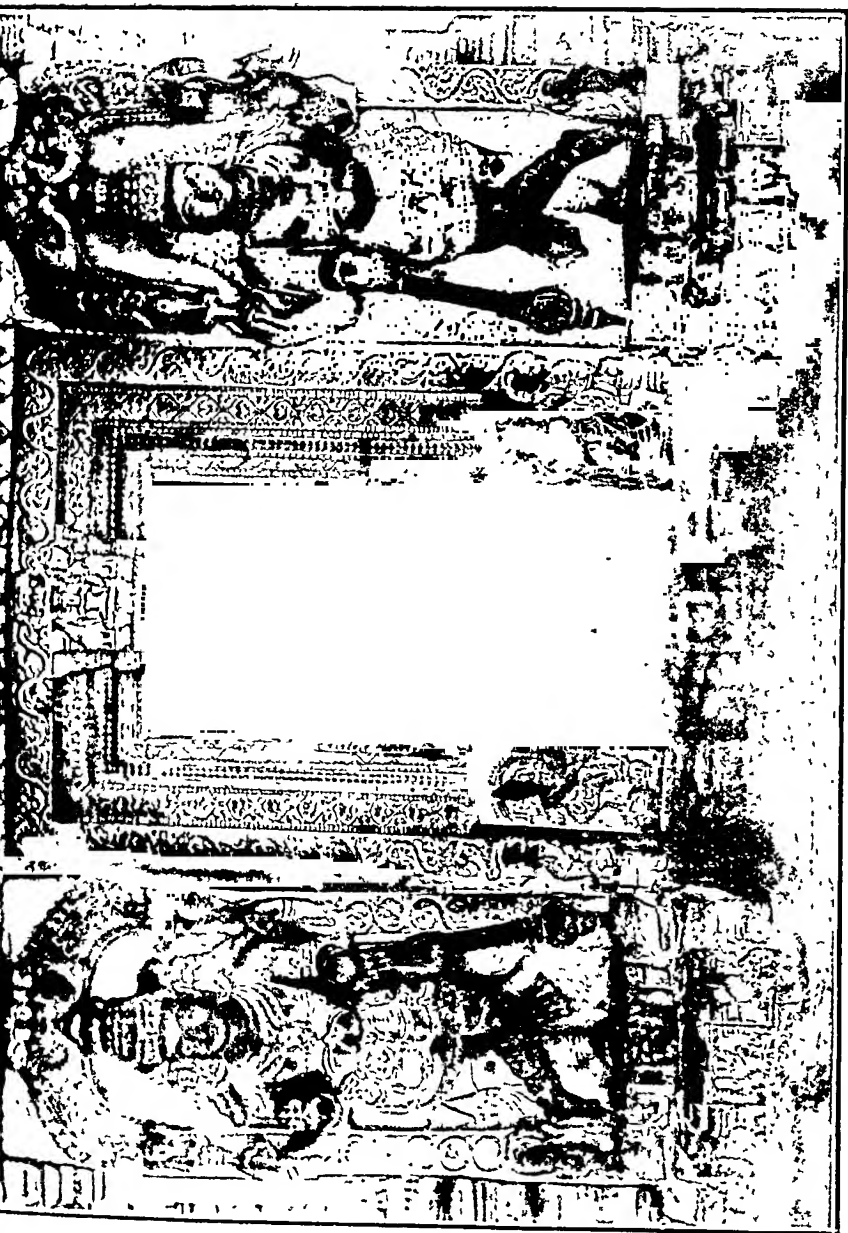
in 1925. Further excavations are likely to expose more buildings to the south of the main temple.

### VAIDYESVARA TEMPLE.

The Vaidyēśvara temple stands about 150 yards to the east of the Kīrtinārāyaṇa temple. It is situated almost at the south-western end of what remains of old Talkād and close to the sand dunes.

It is the most elaborately carved temple in the whole neighbourhood and is constructed almost entirely of close grained granite as in the case of the Kīrtinārāyaṇa temple. For a granite structure the carvings are surprisingly good.

Though the Vaidyēśvara liṅga was existing during the Chōla period, the temple itself seems to belong to a later period. Its sculptures do not show the beauty characteristic of the Chōla and Hoysala art. The smaller reliefs have motifs like the lions, gryphons, etc. which are more common after the 13th century than before it. The quadrangular based kalāśas on the walls are a common feature of late Hoysala and Vijayanagar architecture. The characters of the legend 'Sarasvatī' appearing on the book held by the image of Sarasvatī on the outer wall to the east of the southern doorway are like those appearing in the inscriptions of the 14th century. The tower of flat bricks is a Vijayanagar structure. There is, however, a great similarity between the pillars of the southern porch and those of the Sōmēśvara temple at Kuruḍumale in the Muḷbāgal Taluk of the Kōlār



VAIDYESVARA TEMPLE—EAST DOORWAY (p. 16).





District, which belongs to the latter part of the 13th century. The mahādvara has no tower but its door frames are tall and characteristic of the 13th and 14th century types but without any engraving. If the building belongs to the early Vijayanagar period, it can be counted as one of the finest half a dozen temples constructed during the period and can be classed with the Vidyāśankara temple of Śringeri, the Viṭhalasvāmi and Hajāra Rāmasvāmi temples of Hampi and the temples of Lēpākshi and Tadapatrī. On the north-east corner of the outer wall of the temple there is a Sanskrit Nāgari inscription meaning 'Salutation to Vaidya-liṅga, Mādhava.' This Mādhava is either the name of the Hoysala Officer Mādhava, son of Perumāla Daṇḍayaka (C. 1260 A. D.) or of the famous early Vijayanagar Officer Mādhavamantri (1360 A. D.) who was a native of Talkād and possibly got the present temple erected over the old liṅga. It is well-known that the latter put up the aṇecut (dam) which carries his name. (Cp. the Heddase Plates of Prince Mārappa, M. A. R. 1929, p. 159.)

The temple has several Hoysala features. Its plan is cruciform with each reverse angle twice General Description. indented. (Pl. IV.) There are only small porches instead of the fully developed mukhamanṭapas of the Vijayanagar period. The main shrine has no covered pradakṣhiṇā. The platform that runs round the navaraṅga and garbhagriha is narrow (3' wide) and half buried.

The original eastern porch appears to have been an ornate one like that on the south. In its place Porches. the present porch was put up by a Mysore officer in 1633 A.D. The south porch is a lovely piece of architecture. (Pl. V.) The images of two officers under whom the temple was probably constructed are

carved on the jambs of the south door of the navaraṅga. On either side of the doorway is a dvārapāla on the wall. In front of each of these stretches a platform with its basement finely ornamented with sculptured cornices and friezes. The bottom frieze shows lions, elephants, gryphons, etc., fighting each other or in playful attitudes. The two pillars of the porch are exquisitely carved, though shortish. Their capitals have heavy plantain bud projections while the cubical mouldings of each pillar are separated by octagonal shafts ornamented by floral and creeper friezes and rearing lions at the corners. The faces of the mouldings are carved with images in high relief of various gods and saints like Viṣṇu, Śiva, Kumāra, Saint Kaṇṇappa, etc.

The lower half of the outer wall is shaped like a basement of 5 deep cornices of which the middle one is well sculptured. The upper half has a row of narrow pilaster-like projections alternating with shallow recesses. On each abutment and recess is a towered canopy. Each of these latter has an ornamented tower with a śikhara surmounted by a simhalaṭa or lion face and kalaśas or finials. The śikharas themselves have varied shapes like the cross, the drum, the boat, and other designs. The square pilasters supporting the canopies have plantain bud hangings.

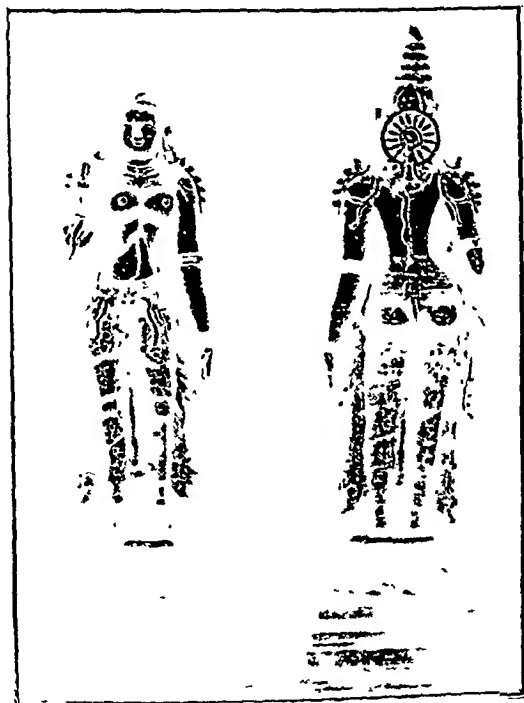
Under the canopies in the front half of the temple stand sculptured images with their vāhanas, of which the more noteworthy are the following:

Wall Images.

East face.

Mahishāsuramardini, Brahma and Sūryanārāyaṇa.

VAIDYESVARA TEMPLE.



CHANDRASEKHARA'S CONSORT (p. 17).



**South-east face.**

Mōhinī, Lakshmī, Bhairava, Varadarāja, Śiva, Śaṅkarāchārya praying while in the jaws of a crocodile (Pl. VI, 1), Gaṇēśa, saint with sword attacking Nandi pillar, Kaṇṇappa-Nayanār (Pl. VI, 2), Kāpāli, Vīrabhadra, Arjuna shooting the matsya-yantra, Andhakāsuramardana.

**South face.**

Śiva, Chandrasēkhara, Sarasvatī, Chaṇḍikēśa, kalaśa with a cow pouring milk on a liṅga.

On the bases are interesting figures like a Vidyādhari, half-swan-goddess playing on viṇā, swans with the heads of horses, lions, etc., Gaṇēśa, Kṛishṇa on all fours and so on.

**South-west face.**

Four monkeys with one head. Nearby is a stone sugar-cane mill.

**North face—(centre).**

A relievo representation of a storied temple of the Draviḍian style.

**North-east face.**

Vīrabhadra. The tower of one of the canopies on the east face of the north-east corner has the Nāgari inscription already mentioned—*Vaidya liṅgāya namaḥ Mādhava*.

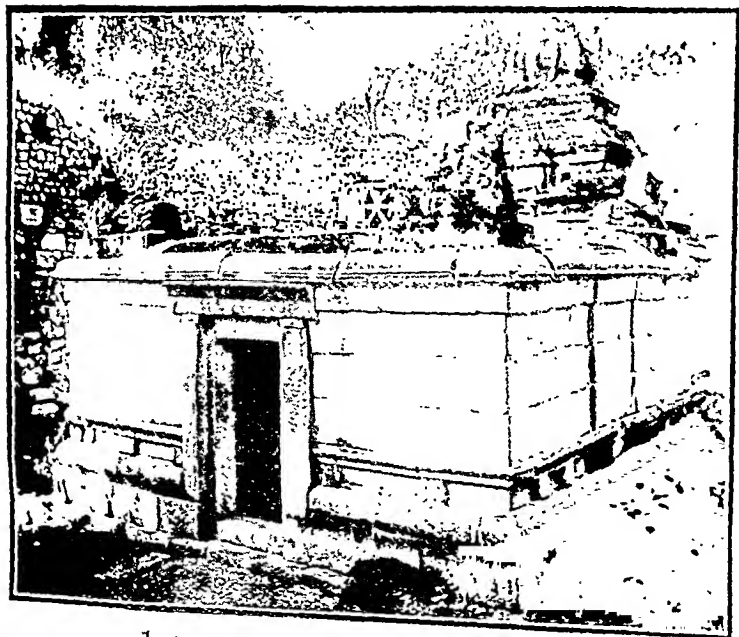
**East face.**

Vijaya-Gaṇapati to the left of the dvārapālas, riding on a caparisoned mouse as on a horse.

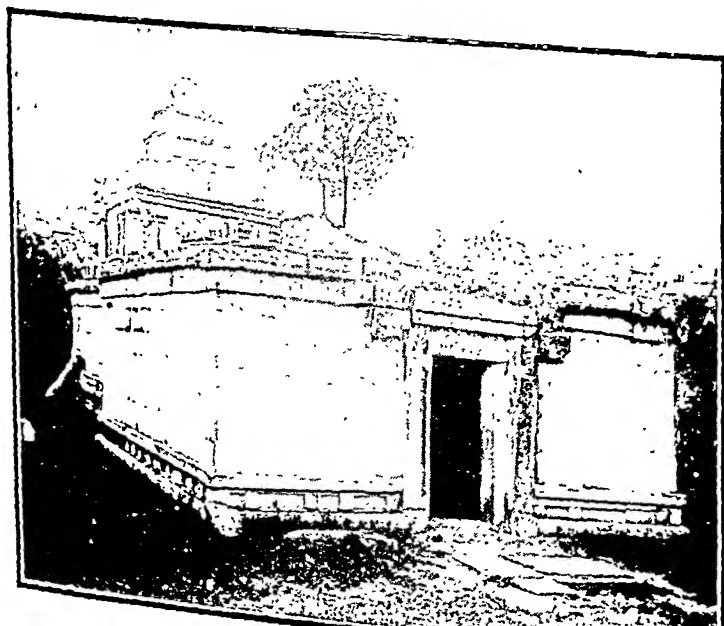
The eaves are finely made with a greater curvature than is usual in Hoysala buildings. On the north-east corner just above Mādhava's inscription is carved a fine five hooded cobra on the under surface of the eaves with a fine stone chain dangling from its neck. From this chain is hung a lamp in the Kārtika month and probably it served also the purpose of lighting up the inscription. Above the eaves runs a finely ornamented frieze of lion faces on which was probably resting the old parapet. The brick parapet which was recently removed was of the 17th century to which period belongs also the brick tower of the Dravidian type.

The east doorway of the navaraṅga is the most magnificently sculptured piece in the temple (Pl. VII). It is made up of massive pieces of granite exquisitely carved over in great detail. The sill has a seated lion in the centre, while the jambs have each ten vertical bands bearing ornamental designs in the form of flowers, beads, or creeper scroll, sometimes with birds in the inter-spaces. The Gajalakshmi lintel continues these designs. The colossal dvārapālas here are said to be the largest in the Mysore State. They belong very probably to the Vijayanagar period.

The navaraṅga is oblong with 12 medium-sized ankapas. The six granite pillars supporting the beams appear to imitate Hoysala types; but their plantain bud capitals give them a Dravidian look. On their bases are various small images of lions, Śivalilas, etc. Of the 12 ceilings, the central one is the best and is in imitation of Hoysala ceilings. Above the beams is an octagon over which is a square of flat slabs and on its top is a large granite slab with a shallow padma and



1. PATALESVARA TEMPLE (p. 18).







poorly carved pendent bud. On the octagon under the canopies are rows of seated figures representing various arms of Śiva and his attendants.

There are two shrines in the north wall of the navaraṅga which formerly housed the utsavamūrtis, Navaranga shrines. Chandraśekharamūrti and Tāṇḍavamūrti. The latter was a presentation of Karāchūri Nāñjarāja, while the former was made about 50 years ago by a local goldsmith. The old 14th century image of Chandraśekhara, however, is now in the Archæological Office at Mysore. Its consort is a beautiful image yet retained in the temple (Pl. VIII). From the navaraṅga shrines a secret passage runs through the north wall to the sukhāṇṣi. The images of Gaṇeśa, Sarasvatī and Venkaṭeśa are kept in the navaraṅga.

The temple has two sukhāṇṣis of which the doorway of Sukhanasis. the inner one is finely carved.

The udbhava līṅga in the garbhagṛiha is of black stone and has a very ancient and natural look. Līṅga. The pīṭha is low.

The Pañchalīṅgeśvara shrine behind the Vaidyēśvara temple was built by a Mysore Officer in Panchalingesvara shrine. 1633 A.D. according to an inscription in the building itself. The front large maṇḍapa is a later addition. On the south side of this maṇḍapa is a fine old relievo image of Mahiṣāsuramardīnī with the goddess seated on the back of the lion. The head-dress of the goddess, the animal's short mane, and the pose suggest that the image might have come from even the early Gaṅga period.

The Dēvī Temple is a Vijayanagar structure with a garbhagṛiha, a sukhāṇṣi, and a navaraṅga. In the garbhagṛiha stands a dark Devi Temple.

stone image of Pārvatī known as Manōnmani Amma which is possibly of the 14th century.

The smaller shrine of Chaṇḍikēśvara near the Pārvatī shrine has round and sixteen-sided pillars which have an early look. The image also is well proportioned and is perhaps very old.

### PATALESVARA TEMPLE.

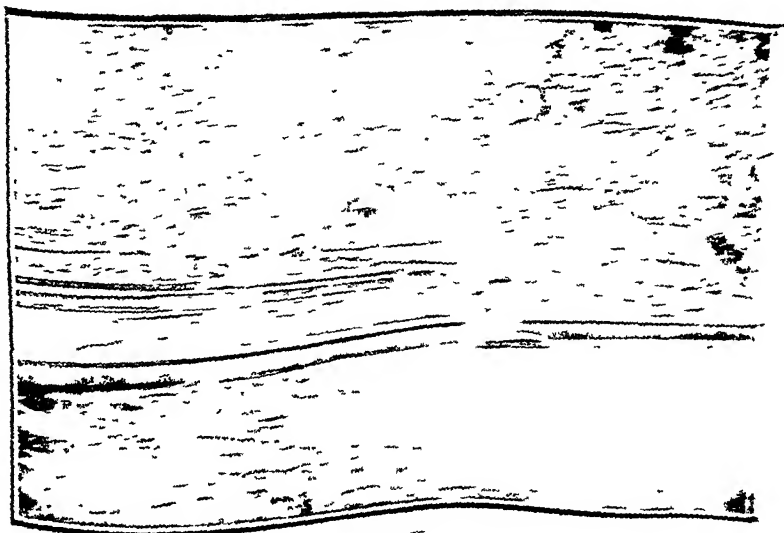
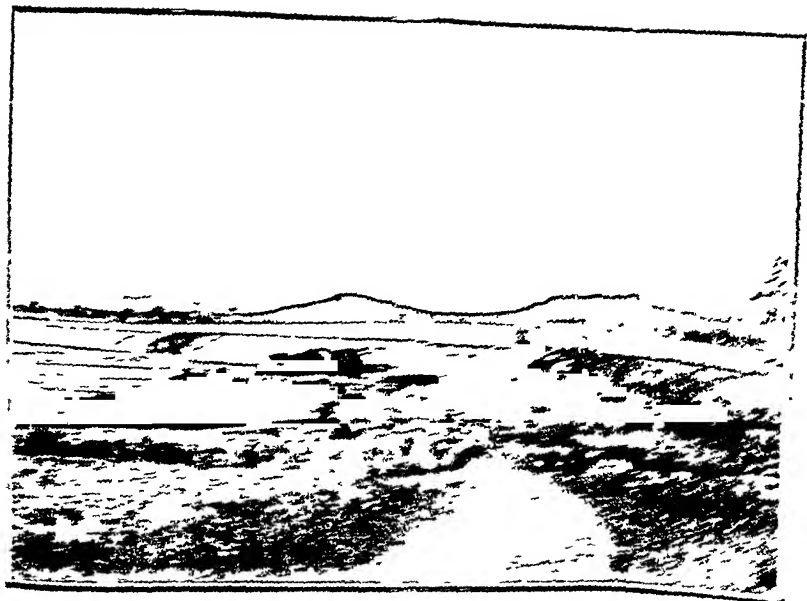
(Pl. IX, 1.)

The Pātālēśvara temple is in an excavated pit about a hundred yards to the south of the Kīrtinārāyaṇa temple. Though it is one of the Pañcha-līṅga temples, it is comparatively small. Its brick tower and the brick Nandis on its roof are, of course, recent. But the rest of the building which is of stone is of about the 10th century. Its outer walls bear three Tamil-Grantha and one Kannaḍa Hoysaḷa inscriptions. The four navaraṅga pillars have a Chālukyan shape. In the navaraṅga are kept a number of images like Brahma, Venkātēśa, etc., which belong to different periods. The līṅga in the garbhagriha is small and reddish in hue. It is said to change its colour into red in the morning, dark in the afternoon and white in the evening.

### MARALESVARA TEMPLE.

(Pl. IX, 2.)

The Maralēśvara temple is situated about a hundred yards to the west north-west of the Kīrtinārāyaṇa temple. In many respects it resembles the Pātālēśvara temple. The round navaraṅga pillars, the rounded basement cornice and the evidence of the Tamil inscription on its outer wall declare it to be a monument of the Chōla or early Hoysaḷa times.





The basement of the garbhagriha has cornices having small arches. Inside the navaraṅga there are, besides the fine round pillars, eight-sided and sixteen-sided fluted pillars. Among the several images kept in the navaraṅga, that of Jādhava is beautiful and could be assigned to about the 14th century.

The garbhagriha has a large līṅga whose very rough surface suggests a natural shape. Its pīṭha is about 5 feet square and the two together might be attributed to a very early date.

### GOKARNESVARA TEMPLE.

The Gokarnēśvara temple is a very small structure facing the Gokarṇa tank. Fragments of older temples have been utilised in its structure. A granite inscription has been built into its roof. The jambs near the corner of the east door belong perhaps to an earlier Gokarṇa temple possibly built during the days of Mādhavaramana. The name of Gokarṇa reminds us of his conquest of North Canara. The stream that he built across the River is mentioned in Pt. II, 1.

The Gokarṇa-līṅga is a large tank about 10' square. The sides and granite steps are fairly well. (Pt. II, 2.)

### VIRABHADRA TEMPLE.

The Virabhadra temple is situated near to the Virabhadra temple on its south. It is a recent structure with no architectural value. The main image of Virabhadra is of the Virabhadra form. It has a elongated face, broad chest and long arms.

The two side figures in front of the temple, which are of the same form as those of the other temples here and there, are probably the figures of the Virabhadra.

## ARKESVARA TEMPLE AT VIJAYAPUR.

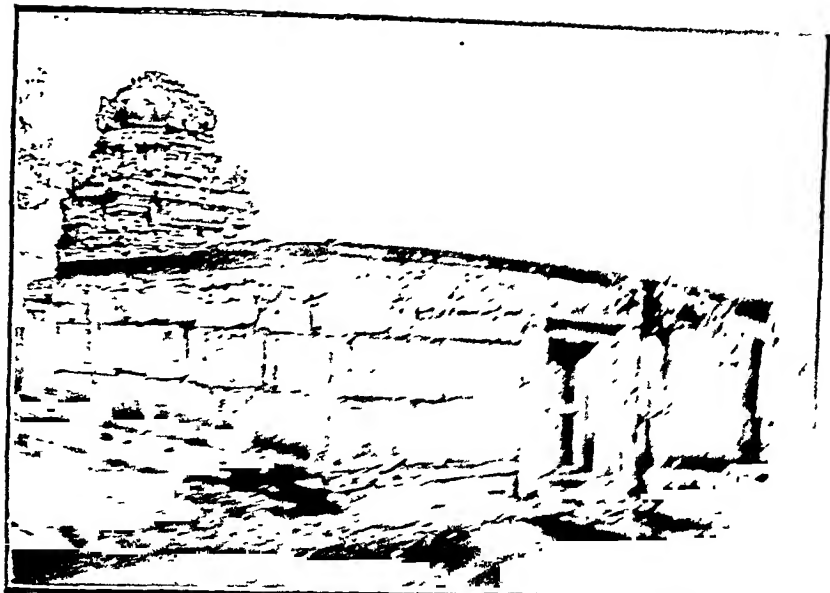
Vijayāpur is about 3 miles east of Talkāḍ. There is an old mud fort near the place. Close to the road stands the temple of Arkēśvara containing one of the Pañchaliṅgas visited during the Pañchaliṅga festival (Pl. XI, 1).

The original temple appears to have been of the Chōla period, though the present main temple is a rebuilt structure of all manner of worked stones among which is a Gaṅga inscription in the back wall. Near the Sūrya shrine built of various inscription stones, are two black stone pillars of the Chōla period and one Hoysala bell-shaped pillar. The small bull in the sukhanāsi is without ornamentation.

The image of Sūrya, 2' high, is carved with its low relief prabhāvali of one stone. Behind the Sūrya shrine and facing the main temple is a row of four modern structures containing liṅgas of different sizes.

## MALLIKARJUNA TEMPLE ON THE MUDUKADORE HILL.

Muḍukadore is a sacred hill near Talkāḍ. It is situated on the left bank of the Kāvērī which takes here a sudden turn to the south. On the hill is built the temple of Mallikārjuna enshrining one of the Pañchaliṅgas. The *jātre* of Mallikārjuna is held for fifteen days in January-February and attended by about 10,000 people. A pretty view is obtained of the hill and its temple gōpura from below (Pl. XI, 2) and of the country around from the hill. The chitramaṇṭapa in the prākāra of the temple was built about 80 years ago. It has on its walls paintings illustrative of Girijākalyāṇa and other episodes from the Śaiva purāṇas, with due labels in Kannaḍa. During the festival in Māgha the image of the consort of Tāṇḍavēśvara is brought from the Vaidyēśvarā temple at Talkāḍ. On the last day a bull race takes place and the winner is rewarded with a







garland by the priest. A large number of maṇḍapas are built for the use of the pilgrims during the festival.

### BANDARASAMMA TEMPLE.

Baṇḍarasamma is the village goddess of Talkāḍ. Her temple is situated opposite to the Travellers' Bungalow. Several images of her associates are also kept in the temple. An annual *jātre* takes place for the goddess and is attended by a large gathering of people. Three carts are set apart for the use of the goddess on this occasion. On the first day they are highly decorated and driven through the village, different pairs of bullocks being yoked to them at short intervals. Hundreds of people fulfil their vows and offer *maḍe* (rice boiled with jaggery) cooked in new pots to the goddess. On the second day of the festival the people move around the temple with torches in their hands during night. When the image is brought in procession they sacrifice many sheep, goats and fowls before sunrise on the third day. They then fill a large pit with water and indulge in dancing and merriment the whole day.

### CONCLUSION.

On the whole, the antiquities of Talkāḍ have a pathetic interest peculiar to themselves. Such of those who visit the place cannot but feel that they walk over the buried monuments of a city which prospered for over a thousand years as the seat of several dynasties of kings who ruled this part of the country. The place is now a mere municipality, shifted further north of its original situation. The ancient site, however, promises surprises to the spade of the excavator, no less here than in Babylon or Egypt or Mohenjo-daro.